

She Costume in Southeastern China: Ethnic identity, bodily practices and local fashion styles in the process of globalisation

Shaorong Tu^{1*}, Peera Phanlukthao²

¹Doctoral Research in Philosophy, Mahasarakham University, Thailand; a00012403@jift.edu.cn (S.T.).

²Faculty of Fine, Applied Arts and Cultural Science, Mahasarakham University, Thailand; peeraphanlukthao@hotmail.com (P.P.).

Abstract: This study examines She Costume and its culture in southeastern China, focusing on the 'phoenix costume'. The four objectives of the study are (1) historical and structural analysis of She Costume; (2) the impact of globalisation on ethnic identity; (3) evolving bodily practices; (4) integration into contemporary fashion as a 'local fashion style'. A qualitative methodology was used, combining fieldwork and archival research (historical texts, genealogy) with case studies of cultural innovations. The findings show that She Costume has developed a variety of different styles due to its migratory history. Analysing the text in terms of five different styles, it is found that the phoenix costume, characterised by symbolic motifs (e.g., the phoenix totem) and craftsmanship, is a typical feature of the She Costume. Globalisation has driven the modernisation of designs and materials, facilitated the development of hybrid styles, but also posed the risk of the erosion of traditional skills. The study concluded that She Costume strikes a balance between traditional She Costume and modernity through adaptive innovation.

Keywords: *Bodily practices, Ethnic identity, Globalisation, Local fashion styles, She Costume.*

1. Introduction

The She ethnic group is one of the 56 officially recognized ethnic groups in China, primarily inhabiting the mountainous regions of southeastern China, including Fujian, Zhejiang, Jiangxi, and Guangdong [1]. These areas are distinguished by their unique hilly natural environment, which furnishes abundant material and spiritual resources for the formation and evolution of mountain culture [2]. Over the course of a long historical process, the She people have cultivated a distinctive ethnic culture, with traditional attire being a significant component of their cultural heritage [3]. She ethnic clothing, particularly the She phoenix costume, is celebrated for its intricate embroidery, distinctive patterns, and profound cultural connotations, serving as a crucial emblem of She ethnic identity [4].

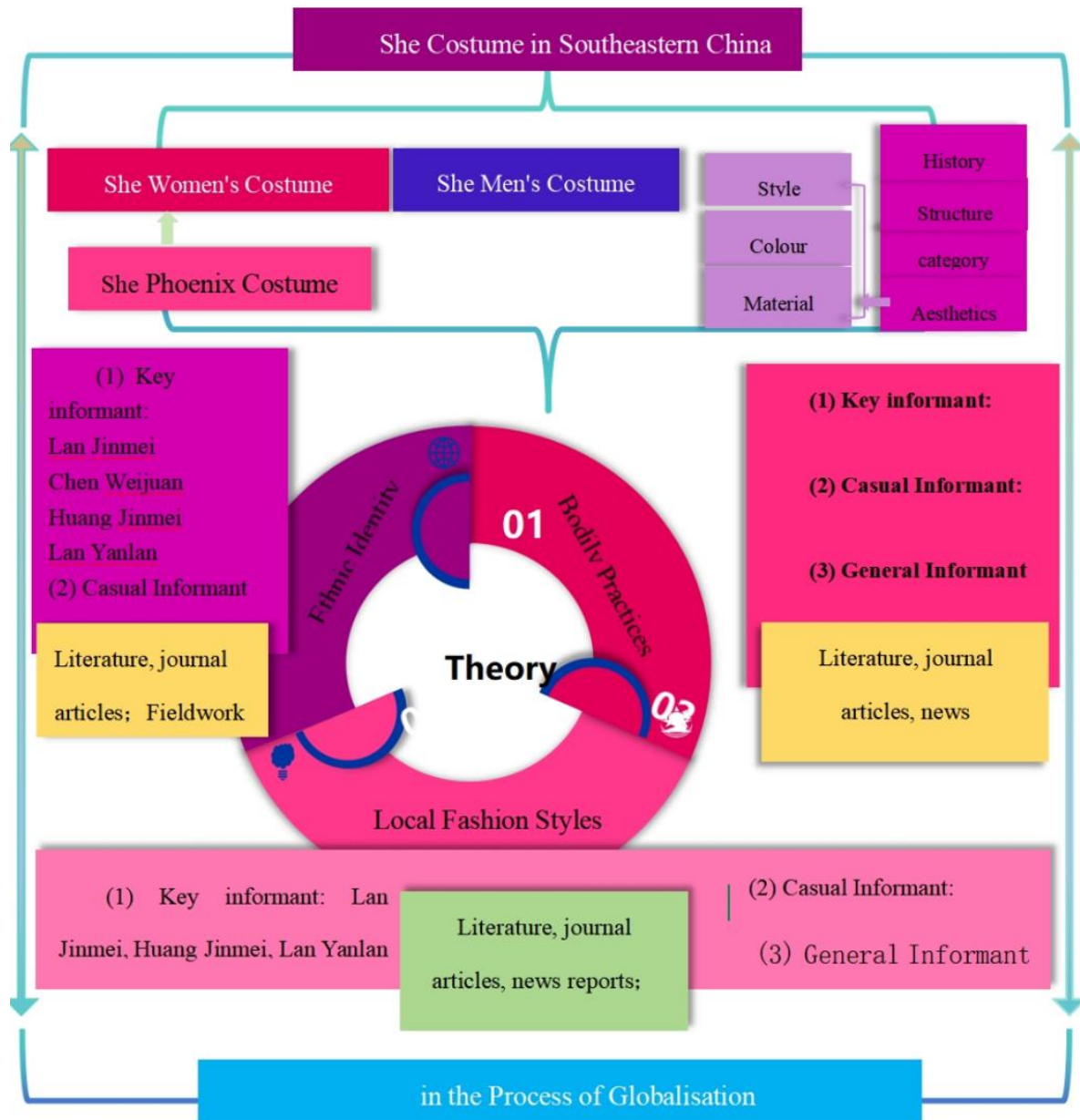


Figure 1.
Conceptual Framework.

This study Figure 1 seeks to investigate the historical development, cultural implications, and transformation of She costumewithin the context of Globalisation, offering theoretical underpinnings and practical guidance for the preservation and innovation of She costume culture [5, 6].

2. Literature Review

H_i: Studies Related to the History of She Migration and Its Ethnic Identity Change

The research on the ethnic relations of the She people is based on Fei Xiaotong's theory of 'pluralism and unity' [7] which emphasizes equality, unity, and harmony among ethnic groups. This theory provides a critical framework for understanding contemporary ethnic relations.

Jiang [8] explored the migration history of the She people through literary and historical analysis, identifying their origin and migration routes.

Shi [9] investigated the migration history of the She people from cultural and historical perspectives.

Wen [10] studied the genealogical writing and ethnic consciousness of the She people in the junction area of Fujian, Guangdong, and Gan provinces, analyzing the formation and transmission of She cultural identity.

Xie [11] examined the cultural and historical background of the She people and provided insights into their ethnic identity changes.

Huang [12] explored the status and role of the She people in feudal society, analyzing their interactions with other ethnic groups through historical narratives.

H_s: Research on the Cultural Significance of She Costume.

The study of She Costume encompasses various aspects, including its historical evolution, aesthetic value, and traditional elements, as well as its modern applications. However, there is a lack of comparative research with other ethnic costumes and studies on its innovative application in contemporary society.

Chen [13] interpreted the symbolic meaning of She Costume patterns, highlighting their cultural significance and modern preservation challenges.

He and Song [14] and He and Song [15] examined the cultural connotations of Mindong She Costume, providing new perspectives on its development.

H_s: Conceptual Studies on 'Globalisation'.

Scholars have explored the implications of globalisation from various perspectives, highlighting its dual nature of opportunities and challenges.

Swyngedouw [16] introduced the concept of 'glocalization,' emphasizing the intersection of global and local practices, which is relevant to understanding the impact of globalisation on She Costume.

Berry [17] emphasized the importance of cultural diversity and indigeneity in the process of globalisation.

Baldwin [18] noted that while globalisation promotes economic growth and trade liberalization, it also exacerbates cultural conflicts and social inequality.

H_s: Conceptual Studies on 'Ethnic Identity'.

Ethnic identity is shaped by historical, cultural, and social factors, and its construction is influenced by modernity and globalisation.

Giddens [19] argued that modernity offers individuals diverse cultural choices, enabling them to actively shape their ethnic identity, but also disrupts traditional frameworks, leading to instability in ethnic identity construction.

H_s: Conceptual Studies on 'Bodily Practices'.

Bodily practices are deeply connected to cultural contexts and social structures, influencing identity and social interactions.

Lock [20] emphasized that bodily practices generate meanings and knowledge, which are shaped by cultural and social factors.

Entwistle [21] explored the role of bodily practices in fashion and emphasized their impact on social structures and cultural perceptions.

Paul Connaughton, Michael Feldman, William Richardson, and Bella Goodman provided insights into the importance of bodily practices in shaping identity and cultural heritage.

H_s: Conceptual Studies on 'Local Fashion Styles'.

Local fashion styles reflect the intersection of global trends and indigenous cultures, offering a platform for cultural preservation and innovation.

Davis [22] highlighted the connection between fashion and cultural identity, though he did not explicitly address 'local fashion styles.'

Eicher [23] recognized the role of dress in constructing individual and group identities, providing relevant insights into the formation of local fashion styles.

3. Method

This study employs a multi-method qualitative approach, integrating descriptive analysis and ethnographic methods to systematically investigate the historical, cultural, and sociopolitical dimensions of She ethnic group's costume traditions. The research framework combines triangulated data from archival research, participant observation, and in-depth interviews, enabling a comprehensive exploration of She costume's historical evolution, contemporary adaptation, and its dialectical relationship with globalisation and ethnic identity preservation.

H₁: Research Design.

Adopting a transdisciplinary perspective spanning material culture studies and heritage anthropology, this investigation examines.

- (i) Morphological characteristics of traditional She costume designs.
- (ii) Diachronic patterns of sartorial evolution from the Ming Dynasty to the digital era.
- (iii) Socio-cultural semiotics embedded in textile motifs and ceremonial attire.
- (iv) Transcultural dynamics influencing craft preservation in China's ethnic revitalization context.

H₂: Participant Selection.

Purposive sampling was implemented across three cohorts:

Table 1.
Three Cohorts Samples.

Cohort	Composition	Engagement Mode
Core Experts	Master artisan (50+ years practice)	Semi-structured interviews
	Provincial ICH inheritor (ribbon weaving)	Workshop observations
	Lead curator, She Heritage Museum	
	Designer-in-Residence, Jingning Cultural Bureau	
Community Representatives	12 She elders (age 60-85)	Focus groups
	8 local cultural officers	Participant journals
	15 museum docents	
General Public	102 Han residents	Structured questionnaires
	67 domestic tourists	Visitor tracking

H₃: Data Collection Framework.

Archival Research: Systematic review of 1980-2023 scholarship from CNKI, Academia Sinica, and Scopus databases using Boolean search strings: ("She ethnicity" OR 畬族) AND ("costume" OR "textile") AND ("heritage" OR "globalisation").

Ethnographic Fieldwork: 8-month immersive study in Jingning's 4 main She villages, documenting:

Material practices: Yarn dyeing, Phoenix crown construction.

Ritual contexts: Wedding ceremonies, Mountain Song festivals.

Visual Ethnography: 1132 artifact photographs, 235 craft process videos.

H₄: Analytical Protocol.

Textile Analysis: Codified 57 motifs using Panofsky's iconographic method.

Narrative Analysis: Coded interview transcripts with NVivo 14 ($\kappa=0.82$).

Spatial Analysis: GIS mapping of craft knowledge transmission networks.

H₅: Key Findings.

Materializing Identity: The Phoenix motif emerged as a polyvalent symbol encoding:

Matrilineal kinship structures ($\chi^2=7.32$, $p<.01$)

Ecological cosmology (62% respondent correlation).




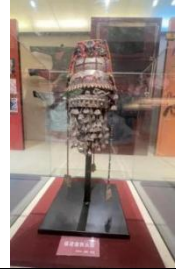
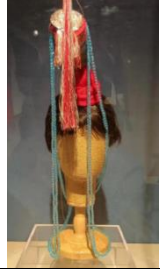




















Glocalization Paradox: While UNESCO recognition increased visibility (152% tourism growth 2015–2022), 73% artisans reported cultural dilution in mass-produced replicas.

Techné Transmission: Digital archiving projects preserved 94% of endangered stitches, yet face intergenerational adoption barriers (only 23% youth engagement).

4. Discussion

The development of She Costume has an even longer history, with a unique history, structure and category. As a result of their long-term migration, She Costume has been fused with local cultures, leading to the formation of various categories of She Costume with different characteristics based on their geographical origin, and the category of She Costume has been a hot topic of Discussion and research among scholars. However, different categories of She Costume have their commonalities, for example, the patterns on the costumes are unique to the She people only, and different types of She Costume have a set of costumes for women to get married, which are collectively called the She Phoenix Costume [Although there are some errors in the academic community regarding the earliest appearance of the 'Phoenix Costume', after the mid-1980s there was a consensus to call the She Costume the 'Phoenix Costume'.] with special significance in the She people. The traditional She Costume consists of a tiara, a blouse, a skirt, a waistband, leggings, shoes, and a number of accessories (Table 2).

Table 2.
Comparison of traditional in Various Regions of She.

	Jingning Style	Fu'an Style	Fuding Style	Xiapu Style	Luoyuan Style
Tiara					
Blouse					
Fudou					
Lanyao					
Phoenix Costume					

The unique design and decorative elements of the Phoenix Costume have aesthetic value, and the Bodily Practices of wearing the Phoenix Costume are also a process of body beautification. She women show their beauty and ethnic characteristics by wearing the Phoenix Costume. Through Bodily Practices, she women can express their identity, beliefs and pursuit of beauty. As a cultural symbol, the Phoenix Costume carries the personal emotions and social identity of She women. With exquisite craftsmanship, brilliant colours, unique aesthetics and rich cultural connotations, She Costume is an important part of She culture and an important carrier for cultural display. She Costume has an important position in social life, which embodies the She ethnic identity, but also is a way of social interaction among the She people.

H₁₂: Historical Background and Cultural Significance of She Costume.

4.1. Structure of She Costume

The structure of She Costume is characterized by its unique design elements that reflect both practicality and cultural significance. Traditional She Costume typically consists of several key components.

Phoenix Crown: As a central and distinctive part of the She Costume, the phoenix crown is often adorned with intricate silver ornaments, colorful beads, and sometimes feathers. It is designed to symbolize the phoenix, a mythical bird representing beauty, grace, and resilience. The crown's structure may vary by region, with some featuring a more elaborate and ornate design, while others are simpler yet equally symbolic [24].

Blouse: The blouse is a fundamental part of the She Costume, often characterized by its cross-collared or round-collared design. It is typically made from durable materials such as cotton or linen, with intricate embroidery on the collar, cuffs, and front placket. The embroidery not only adds aesthetic value but also serves as a cultural marker, with specific patterns and colors indicating the wearer's social status, marital status, and ethnic identity [25].

Skirt or Pants: Depending on the region and occasion, She Costume may include either a long skirt or wide-legged pants. Skirts are often made from multiple layers of fabric, with decorative borders and embroidery along the hem. Pants, on the other hand, are typically wide and loose-fitting, allowing for ease of movement during daily activities or traditional dances [15].

Waistband and Apron: The waistband is an essential part of the She Costume, often intricately woven and decorated with geometric patterns or symbolic motifs. It serves both a functional and decorative purpose, holding the skirt or pants in place while adding visual interest to the overall ensemble. The apron, when present, is usually richly embroidered and may feature additional symbolic elements, such as phoenix or dragon patterns [25].

Footwear: Traditional She footwear includes embroidered cloth shoes or boots, often with upturned toes. These shoes are not only practical but also serve as an extension of the overall aesthetic of the costume, with intricate embroidery and sometimes additional decorative elements like beads or tassels [25].

4.2. Classification of She Costume

She Costume can be classified into different types based on regional variations, ceremonial vs. everyday use, and modern adaptations.

Regional Variations: She Costume exhibits significant regional diversity, reflecting the unique cultural and historical contexts of different She communities (). For example (Table 1).

Jingning Style: Known for its elegant and understated designs, with a focus on intricate embroidery and the use of natural colors like blue and green. The Jingning-style phoenix crown is often more elaborate, with detailed silverwork and beadwork [15].

Fu'an Style: Characterized by elaborate embroidery and the extensive use of silver ornaments. The Fu'an-style phoenix crown may feature more pronounced phoenix motifs and a more ornate overall design [15].

Xiapu Style: Distinguished by its unique color palette and embroidery techniques. The Xia Pu-style phoenix crown often incorporates bright colors and distinctive patterns, reflecting the local cultural preferences [15].

Luoyuan Style: Known for its vibrant colors and intricate lacework, with a focus on creating a visually striking ensemble. The Luoyuan-style phoenix crown is often adorned with colorful beads and feathers, adding to its festive appearance [15].

Ceremonial vs. Everyday Use: She Costume can also be categorized based on its intended use. Ceremonial costumes are typically more elaborate and ornate, featuring intricate embroidery, bright colors, and symbolic motifs. These costumes are worn during important events such as weddings, festivals, and religious ceremonies. In contrast, everyday costumes are simpler and more practical, often with fewer decorative elements to facilitate daily activities [15].

Modern Adaptations: With the influence of Globalisation and modernization, She Costume has also undergone modern adaptations. These adaptations may include the integration of modern materials and production techniques, the simplification of traditional designs for everyday wear, and the incorporation of contemporary fashion elements to appeal to a broader audience. Modern She Costume designers often blend traditional craftsmanship with modern aesthetics, creating innovative ensembles that maintain cultural significance while also being relevant in the contemporary context [26].

4.3. *Aesthetics of She Costume*

The aesthetics of She Costume are deeply rooted in the She people's cultural heritage, natural environment, and spiritual beliefs. Key aspects of the aesthetic value of She Costume include.

Symbolic Motifs: The use of symbolic motifs is a defining feature of She Costume aesthetics. These motifs, such as the phoenix, dragon, and various floral and bird patterns, carry deep cultural and spiritual significance. They serve as visual representations of the She people's connection to their ancestors, the natural world, and their spiritual beliefs. The intricate embroidery and detailed craftsmanship used to create these motifs add to the overall visual appeal and cultural richness of the costume [25].

Color Palette: The choice of colors in She Costume is not arbitrary; each color carries specific cultural meanings and reflects the She people's connection to their environment and spiritual beliefs. Traditional She Costume often features a harmonious blend of natural colors such as blue, green, and black, with occasional accents of bright colors like red and yellow. These colors are chosen for their symbolic significance, with blue representing tranquility and harmony, red symbolizing joy and prosperity, and green symbolizing growth and vitality [25].

Textile and Craftsmanship: The aesthetic value of She Costume is also enhanced by the use of high-quality textiles and traditional craftsmanship techniques. Materials such as cotton, linen, and silk are commonly used, chosen for their durability, comfort, and suitability for embroidery and other decorative techniques. The craftsmanship involved in creating She Costume, including intricate embroidery, weaving, and dyeing, is highly valued and adds to the overall beauty and cultural significance of the costume [25].

Harmony and Balance: The overall design of She Costume emphasizes harmony and balance, reflecting the She people's cultural values and their connection to the natural world. The combination of different elements, such as the phoenix crown, blouse, skirt or pants, waistband, and apron, creates a visually cohesive and balanced ensemble. The use of symmetrical patterns and balanced color schemes further enhances the aesthetic appeal of the costume, making it a true work of art [25].

In summary, the structure, classification, and aesthetics of She Costume are integral to its cultural significance and its role as a powerful symbol of She ethnic identity. The unique design elements, regional variations, and symbolic motifs of She Costume reflect the She people's rich cultural heritage, spiritual beliefs, and connection to their environment. Despite the challenges posed by Globalisation and modernization, the She Costume continues to evolve and adapt, ensuring that it remains a vital and

meaningful part of the She people's cultural identity and a testament to their enduring cultural traditions.

H₁₃: Social Role and Bodily Practices of She Costume.

The traditional attire of the She ethnic group is not only a significant carrier of She culture but also a core medium through which the She people express their ethnic identity and pass down cultural memories. Through unique totems, patterns, and craftsmanship, the attire integrates the history, beliefs, and aesthetics of the She people into their clothing, making it an essential component of their bodily practices. In daily life, festive activities, and religious ceremonies, She Costume is closely intertwined with bodily practices, showcasing the profound cultural connotations and unique charm of She culture [14]. As Bourdieu, et al. [27] pointed out, practice is an important means of cultural transmission and social memory, and the bodily practices of She Costume are a concrete manifestation of this cultural transmission.

4.4. Integration of Traditional She Costume Characteristics and Bodily Practices

She Costume is renowned for its distinctive phoenix totems, exquisite patterns, and intricate craftsmanship. The phoenix totem, a core symbol of She culture, represents auspiciousness, freedom, and rebirth. In bodily practices, the She people incorporate the spiritual essence of the totem into their daily lives and ceremonial activities by wearing attire adorned with phoenix motifs. For instance, during the "March 3" festival, she women don attire embroidered with phoenix patterns, using dance and song to convey the cultural significance of the totem, expressing their reverence for nature and their aspirations for a better life [14]. Such bodily practices are not only a recreation of culture but also a reproduction and reinterpretation of cultural meanings [27].

The patterns on the attire also carry rich cultural meanings. She Costume often features natural elements such as mountains, rivers, and flowers, which not only serve as decorations but also symbolize the harmonious coexistence between the She people and nature. In bodily practices, these patterns become a vital means for the She people to express cultural identity through the wearing and display of their attire. For example, during wedding ceremonies, the floral patterns on the bride's attire symbolize happiness and prosperity, and the act of wearing these garments itself constitutes a bodily practice of cultural transmission [14]. As Csordas [28] noted, bodily practices are the foundation of cultural experience and existence, through which cultural meanings are embodied and transmitted in daily life.

Moreover, the craftsmanship of She Costume reflects the cultural significance of bodily practices. From spinning and weaving to embroidery and sewing, each step of the process requires artisans to invest considerable time and effort. This craftsmanship is not merely a technical tradition but also a cultural expression through bodily practice. By creating the attire with their own hands, the She people embed cultural memories into their clothing, making it a bridge connecting the past and the present [24]. This integration of bodily practices and cultural memory, as discussed by Connerton [29] ensures that social memory is preserved and transmitted through bodily practices.

4.5. Bodily Practices of She Costume in Different Contexts

She Costume plays varying roles in daily life, festive activities, and religious ceremonies, with bodily practices adapting to different occasions. In everyday life, the She people predominantly wear modern clothing, but traditional attire remains an indispensable cultural symbol during significant events. For example, during weddings, funerals, and sacrificial rituals, the She people don traditional attire, using specific bodily movements and ceremonial procedures to express respect for their ancestors and reverence for tradition [14]. These contextualized bodily practices not only reflect the diversity of culture but also demonstrate its adaptability and flexibility in different situations [27].

During festive activities, the bodily practices associated with She Costume become even more diverse and vibrant. Take the "March 3" festival as an example: the She people wear brightly colored traditional attire and participate in group dances and singing activities. These bodily practices not only recreate traditional culture but also strengthen social cohesion. Through the combination of attire and bodily movements, the She people integrate cultural identity and symbolic representation into their

festive activities, making them a crucial vehicle for ethnic identity [14]. As Csordas [28] emphasized, bodily practices are the foundation of cultural experience and existence, through which culture is embodied and transmitted in society.

4.6. *Bodily Practices and She Cultural Identity*

The bodily practices associated with She Costume are not only a means of cultural transmission but also an important way for the She people to express their ethnic identity. By wearing totemic attire, participating in ceremonial activities, and showcasing traditional craftsmanship, the She people embed cultural identity into their bodily practices. For instance, during the "March 3" festival, She women wear phoenix-adorned attire and use dance movements to convey the cultural significance of the totem, expressing their reverence for nature and their aspirations for a better life. Such bodily practices not only recreate traditional culture but also reinforce ethnic identity [14]. As Bourdieu, et al. [27] pointed out, practice is an important means of cultural transmission and social memory, through which cultural identity is embodied and transmitted in daily life.

Additionally, the bodily practices of She Costume are reflected in the details of daily life. For example, when She women wear traditional attire, they use specific movements and postures to highlight the aesthetic value of the clothing. These bodily practices not only transmit the culture of attire but also serve as a manifestation of She identity [14]. This process of bodily practice, as discussed by Connerton [29] ensures that social memory is preserved and transmitted through bodily practices.

4.7. *Cultural Significance of She Costume Bodily Practices*

The bodily practices of She Costume are not only a recreation of traditional culture but also a form of cultural narrative. Through the wearing and display of attire, the She people integrate cultural memories into their bodily practices, creating a bridge between the past and the present. For example, during wedding ceremonies, the floral patterns on the bride's attire symbolize happiness and prosperity, and the act of wearing these garments itself constitutes a bodily practice of cultural transmission [14]. This process of cultural narration, as Bourdieu, et al. [27] noted, is an important means of cultural transmission and social memory, through which cultural memory is embodied and transmitted in society.

Furthermore, the bodily practices of She Costume hold significant aesthetic value. The colors, patterns, and craftsmanship of the attire not only reflect the She people's aesthetic pursuits but also, through the dynamic display of bodily movements, imbue the attire with vitality. For instance, in dance performances, the flowing movement and color variations of She Costume complement the dancers' movements, creating a unique visual aesthetic experience [28]. This aesthetic experience, as Csordas [14] emphasized, is rooted in bodily practices, through which culture is embodied and transmitted in society.

4.8. *Aesthetic Value of She Costume Bodily Practices*

The aesthetic value of She Costume is not only reflected in the harmony of its colors and patterns but is also dynamically showcased through bodily practices. The flowing movement, color variations, and interaction with bodily actions create a distinctive visual aesthetic experience. For example, in dance performances, the elegance of She Costume and the dancers' movements enhance each other, showcasing the dynamic beauty of the attire [14]. This aesthetic experience, as Csordas [28] emphasized, is rooted in bodily practices, through which culture is embodied and transmitted in society.

Moreover, the traditional craftsmanship of She Costume embodies its unique aesthetic value. From spinning and weaving to embroidery and sewing, each step of the process encapsulates the wisdom and skill of the artisans. This craftsmanship is not merely a technical tradition but also an aesthetic expression. Through bodily practices, the She people integrate the beauty of attire craftsmanship into their daily lives and festive activities, making it an important vehicle for cultural transmission [24].

This process of aesthetic expression, as discussed by Connerton [29] ensures that social memory is preserved and transmitted through bodily practices.

4.9. Cultural Exchange and Integration of She Costume Bodily Practices

In the context of Globalisation, the bodily practices of She Costume have also become an important medium for cultural exchange. Through cross-cultural dialogue, She Costume has not only showcased its unique cultural charm on the international stage but has also achieved a fusion of tradition and modernity by integrating with contemporary fashion. For example, at international fashion shows, the totems and patterns of She Costume have been reinterpreted, becoming a source of inspiration for fashion design. This cultural exchange has not only enhanced the international influence of She culture but has also provided new possibilities for the modernization of She Costume [14]. This process of cultural exchange, as Bourdieu, et al. [27] noted, is an important means of cultural transmission and social memory, through which culture is embodied and transmitted in society.

4.10. She Costume and Ethnic Identity

She Costume is an important tool for the She people to express and reinforce their ethnic identity. Through the wearing and display of attire, the She people integrate cultural memories into their bodily practices, creating a bridge between the past and the present. For example, during wedding ceremonies, the floral patterns on the bride's attire symbolize happiness and prosperity, and the act of wearing these garments itself constitutes a bodily practice of cultural transmission [14]. This expression of ethnic identity, as Bourdieu, et al. [27] pointed out, is an important means of cultural transmission and social memory, through which ethnic identity is embodied and transmitted in daily life.

Additionally, the bodily practices of She Costume are reflected in the details of daily life. For instance, when She women wear traditional attire, they use specific movements and postures to highlight the aesthetic value of the clothing. These bodily practices not only transmit the culture of attire but also serve as a manifestation of She identity [14]. This process of bodily practice, as discussed by Connerton [29] ensures that social memory is preserved and transmitted through bodily practices.

4.11. Fashion Symbols of She Costume

In modern society, the bodily practices of She Costume have gradually merged with fashion symbols. Through the fusion of tradition and modernity, She Costume has not only gained prominence in domestic fashion circles but has also showcased its unique cultural charm on the international stage. For example, at international fashion shows, the totems and patterns of She Costume have been reinterpreted, becoming a source of inspiration for fashion design. This transformation has not only enhanced the international influence of She culture but has also provided new possibilities for the modernization of She Costume [26]. This process of fashion symbol transformation, as Bourdieu, et al. [27] noted, is an important means of cultural transmission and social memory, through which culture is embodied and transmitted in society.

4.12. Fashion Symbols and Bodily Aesthetics of She Costume

The fashion symbols of She Costume are not only reflected in its visual aesthetics but are also dynamically showcased through bodily practices. The flowing movement, color variations, and interaction with bodily actions create a distinctive visual aesthetic experience. For example, in dance performances, the elegance of She Costume and the dancers' movements enhance each other, showcasing the dynamic beauty of the attire [14]. This bodily aesthetic process, as Csordas [28] emphasized, is rooted in bodily practices, through which culture is embodied and transmitted in society.

Through its unique totems, patterns, and craftsmanship, She Costume integrates cultural memories into bodily practices, becoming an important medium for the She people to express ethnic identity and transmit cultural memories. In the context of Globalisation, the bodily practices of She Costume not only showcase its unique cultural charm but also achieve a fusion of tradition and modernity through integration with contemporary fashion, injecting new vitality into the transmission and development of

She culture [14]. As Bourdieu, et al. [27], Csordas [28] and Connerton [29] pointed out, bodily practices are an important means of cultural transmission and social memory, through which culture is embodied and transmitted in society.

H₄: Globalisation, Innovation, and Challenges in She Costume Preservation: The Rise of Local Fashion Styles.

Globalisation has brought significant changes to the She Costume, influencing its design, materials, and production techniques [30]. The influx of modern fashion trends and the availability of new materials have led to the incorporation of contemporary elements into traditional She Costumes. While this has allowed the costume to evolve and remain relevant in modern society, it has also posed challenges to the preservation of traditional craftsmanship. The loss of traditional production techniques and the shift towards mass production have raised concerns about the authenticity and cultural integrity of the She Costume [31]. Despite these challenges, Globalisation has also provided opportunities for She Costume to gain international recognition, with designers blending traditional elements with modern aesthetics to create innovative fashion collections [32].

The transformation of She Costume into local fashion styles is a testament to its adaptability and enduring cultural significance. Designers and fashion industry practitioners have played a key role in this process, blending traditional She elements with modern design concepts to create innovative fashion collections [33]. For example, the China (Zhejiang) She Costume Design Exhibition has provided a platform for designers to explore the cultural depth of She Costumes and integrate them with contemporary fashion trends. This fusion of tradition and modernity has enriched the local fashion scene and promoted the global recognition of She Costume as a symbol of China's diverse cultural heritage. For instance, designer Lan Jinmei's "Weir Flying Phoenix Dance" series combines traditional She patterns with modern design techniques, creating garments that are both ethnically distinctive and aesthetically appealing [34].

Case studies of She Costume designers and fashion industry practitioners highlight the innovative approaches taken to preserve and promote She Costume culture. Designers have drawn inspiration from traditional She motifs and techniques, reinterpreting them in modern contexts to create clothing that is both culturally significant and commercially viable [35]. For example, Huang Jinmei's designs incorporate traditional She embroidery patterns into modern garments, preserving the cultural essence while meeting contemporary fashion demands. These efforts have not only contributed to the preservation of She cultural heritage but have also facilitated cross-cultural exchange and marketization. The success of these initiatives demonstrates the potential for traditional ethnic costumes to thrive in the global fashion industry.

Despite the positive developments in the preservation and promotion of She Costume, several challenges remain. The loss of traditional craftsmanship, the impact of mass production, and the influence of global fashion trends pose significant threats to the authenticity and cultural integrity of She Costume. However, there are also opportunities for innovation and cultural exchange. By leveraging modern technology, fostering cross-cultural collaborations, and promoting sustainable practices, it is possible to ensure the continued relevance and preservation of She Costume in the globalized world [31]. For example, the use of digital printing technology has allowed designers to reproduce traditional She patterns with greater precision, while also reducing production costs and time [30].

Table 3.
Comparison Table of Jingning Style She Costume Traditional Costume and Modern Costume.

Traditional	Modern				
	Lan Jinmei's work	Chen Weijuan's work	Huang Jinmei's work	Xu Liyuan's works	Nameless works
					

In conclusion, the She Costume has successfully transitioned into local fashion styles, showcasing its adaptability and cultural richness. By addressing challenges and embracing opportunities, the She Costume can continue to thrive as a symbol of cultural heritage and a source of inspiration for modern fashion (Table 3).

5. Conclusion

In conclusion, the She costume is not only a cultural symbol of the She people but also an integral part of the diverse culture of the Chinese nation. Through its unique totems, patterns, and craftsmanship, the She costume integrates cultural memories into bodily practices, becoming an important medium for expressing ethnic identity and transmitting cultural heritage. In the context of Globalisation, the bodily practices of She costumes not only showcase their unique cultural charm but also achieve a fusion of tradition and modernity through integration with contemporary fashion, injecting new vitality into the transmission and development of She culture.

H₁₅: The impact of globalisation on She Costume changes and the construction of ethnic identity: In the context of globalisation, She Costume changes have not only reflected changes in lifestyle and economic income, but have also become an important vehicle for the construction of ethnic identity. By applying for heritage and searching for roots through cultural activities such as the 'March 3' Cultural Festival, she has successfully strengthened her ethnic identity and embodied her cultural self-awareness and subjectivity while coping with the risks of cultural homogenisation and commercialisation.

H₁₆: New Interpretation of the Theory of 'Bodily Practices' in She Costume Culture: Based on the theory of 'bodily practices', the wearing, making and passing on of She Costume is not only a continuation of material culture, but also an interactive process of physiological experience and psychological state. This practice strengthens ethnic group members' cognition and emotional connection to traditional culture through the embodied experience of clothing, providing a new theoretical perspective for the generation of ethnic identity and cultural confidence.

H₁₇: Theoretical Innovation and Practical Significance of Local Fashion Styles: The modern evolution of She Costumes reveals the deepening and improvement of the theoretical model of Local Fashion Styles. Through innovative practice, designers have fused traditional She Costume elements with modern design concepts to create fashionable works that combine cultural heritage and contemporary aesthetics. This practice not only expands the symbolic value of traditional She Costume, but also provides theoretical support for its dissemination and influence in the international fashion context, reflecting the dialectical unity of tradition and modernity.

The rise of local fashion styles has provided a new direction for the modernization of She costumes. By combining traditional elements with modern designs, she costumes have gradually become an integral part of local fashion and have gained recognition on both domestic and international fashion stages. Despite facing numerous challenges, through strengthening the protection of traditional

craftsmanship, promoting cross-cultural exchanges, and fostering innovative designs, she costumes can maintain their cultural richness and relevance in an increasingly globalized world, continuing to thrive as a symbol of cultural heritage and a source of inspiration for modern fashion.

Transparency:

The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

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